

CHINESE ART: THEN AND THERE; HERE AND NOW



Before there was written history, there was Chinese art. By about 1500 B.C., during the Shang dynasty (to 1027 B.C.), Chinese artists were making bronze castings, decorated pottery, and carved wood and ivory. Painting has been an art form for more than 2,000 years, reaching its highest development during four dynasties—the Han (206 B.C.-229 A.D.), the T'ang (618-906), the Sung (960-1279), and the Ming (1368-1644).

By the time of the Han dynasty, artists were decorating pottery and lacquer ware with simple but finely drawn lines, lines that later became a hallmark of Chinese art. Han artists also used silk, wood, and the newly invented medium, paper, for their canvases. Other innovations came during the T'ang period including the use of calligraphy on scrolls of silk or paper. With the Sung dynasty came the variety of landscape scenes, graphically realistic and true to nature. Architecture reached heights of development during the Ming period.

Sculpture is the oldest art form of all in China, beginning sometime before the Shang dynasty. Religion-inspired sculpture—temple decorations and figures—was ubiquitous at the time, and remained dominant until the 14th century A.D.

Early Chinese architects were the most innovative: they developed methods of building that have remained a phenomenon of the Chinese landscape for centuries and were adopted by modern Western architects as well. Pagodas, for example, were among the first buildings with low, sloping roofs that extended beyond the exterior walls. Buildings designed to fit within their natural settings were characteristic; whole villages were sited to blend with their surroundings.

Calligraphy into Art

Through centuries, Chinese artists have striven to capture the inner essence—the energy and spirit—of a subject as well as its outer appearance. Working in black and white, color considered a distraction, they relied on line created by ink and brush to express the subtleties of nature. Government officials, schooled in calligraphy by copying and practicing standard forms and different interpretations of the characters, eventually learned to interpolate their own personal styles, becoming “scholar-officials” and subsequently influential artists in the process. Their paintings, subtle line-drawn commentaries on contemporary issues and persons, had huge influence on popular opinion. Scholar-artists working in ink on paper, using symbolism,

style, and calligraphic brushwork to express their beliefs, almost invariably chose subjects such as old trees and rocks. To elaborate and clarify, or to add poetic sentiment, the artist would use calligraphy in combination with his image. It became an integral part of the composition. More calligraphy would be added in the borders by succeeding owners or admirers.

Thus a painting was an ongoing work, never finished until settled with its final owner. In contrast, court artists and professionals painted portraits and illusionary landscapes, using color to create shading and contrast.

“To ‘read’ a Chinese painting is to enter into a dialogue with the past.... And it is through such readings... that meaning is gradually revealed,” writes Maxell Hearn, Department of Asian Art at the Metropolitan Museum of Art.

The Booming Contemporary Scene

The art boom in present-day China, under a watchful government, has spawned huge gallery districts, 1,600 auction houses, and a first generation of native collectors willing to pay enormous amounts of money for their items of choice. According to an article in *Artnews* magazine, “Movies, television and news organizations are strictly censored, but on the whole the visual arts are not. Despite sporadic incidents of exhibitions being closed or customs officials seizing artworks, by and large the government has supported the growth of an art market and has not interfered with private activity. In the 798 gallery district in Beijing, a Bauhaus-style former munitions complex that has been transformed into the capital’s hottest art center with more than 150 galleries, one finds works addressing poverty and other

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CHINA'S ARTISTIC LEGACY: A LOOK AT REVOLUTION

Chinese Government Refuses Loans on “Sensitive Subject”

“Art and China’s Revolution,” an exhibition about the Cultural Revolution in China, which opened in September at New York City’s Asia Society (through Jan. 11), was impeded, but not sabotaged, by the refusal of the Chinese government to allow museums in China to lend works for viewing by the American public. The

groundbreaking exhibition examines the artistic achievement and legacy of one of the most tumultuous and catastrophic periods in recent Chinese history—the three decades following the establishment of the People’s Republic of China in 1949. It brings together oil and ink paintings, sculptures, drawings and artist sketchbooks, prints, posters, and objects from everyday life. It is the first time an attempt is made by a museum to examine the powerful and complicated effects of Mao Zedong’s revolutionary ideals on artists and art production in China. As reported in *The Art Newspaper*, “Art and China’s Revolution” is “the most significant show yet on this subject.”



According to Asia Society Museum Director Melissa Chiu, a leading authority on Chinese contemporary art and co-curator of the exhibition, “‘Art and China’s Revolution’ chronicles the formation of a new visual culture in China, considering the direct impact of politics on art making in this era. Chinese contemporary art today cannot be properly contextualized without understanding the influence of

Mao’s revolution both on the artists who lived during this period as well as on successive generations.”

Co-curator Sheng Shengtian was an artist and teacher at the Zhejiang Academy Fine Arts (now China Academy of Art) during the Cultural Revolution. Critical

of the Red Guards for their violence and destruction of cultural artifacts in 1966, he was imprisoned in a detention center on the Academy campus, and with other objectors, was restricted from any creative activity. “Even though this is a period many would prefer to forget,” he says, “it is nevertheless one that produced a visual culture that

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DIRECTORS' CORNER



HOW TO SURVIVE

by Frank Robinson

The critic Jan Kott once said, The first lesson in life is how to put on armor; the first lesson in art is how to take it off. So all of us in the arts have to negotiate every day this delicate balance, opening and closing ourselves more or less simultaneously, as we go from situation to situation.

From the perspective of 32 years as a museum director, always in a college or university, I feel that there are three critical ways to protect oneself:

- Students. Students are the coin of the realm in a university; if you serve them, you will be clearly fulfilling the mission of the whole institution. A university museum should be the cultural, intellectual, and social center of its community, and if you can serve all these functions, at various levels and for a widening circle of students, nobody can accuse you of wasting the university's resources.
- Money. If you, as director, are perceived to be truly serious about fundraising, working hard at it, then you will gain the respect of the development officers and they will help you find the funds you need. Other key criteria are whether your budget is balanced every year, whether you squeeze every penny, and whether you yourself personally contribute your widow's mite to the cause. Treat money with respect, and the administration will treat you with respect.
- Quality. Surely it goes without saying that your

exhibitions, acquisitions, programs, publications, and staff should be first-rate, but this is not true for every museum, and outsiders don't automatically believe it is true of you, or know how to measure it. You should be perceived to be doing quality work—be sure to tell everyone—and if there is a weak point in your armor, be sure to acknowledge it to the powers that be and be perceived to be working on it. Everyone should know about your standing in the profession.

After all that, don't offend the trustees, don't offend the faculty, don't offend the curators, and never stop smiling. The rest should be easy.

Frank Robinson is the Richard J. Schwartz director of the Herbert F. Johnson Museum of Art at Cornell University, NY □

IN THE EYE OF THE BEHOLDER

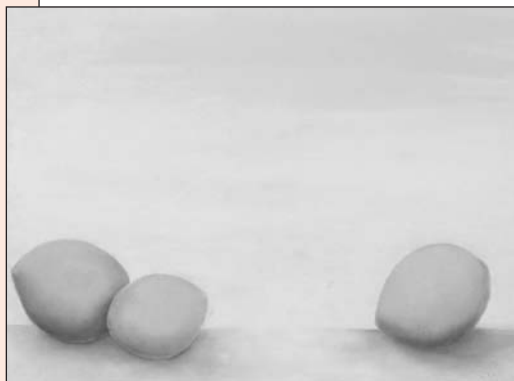
by Lisa T. Hanover



As the director of a college museum, I usually cringe when I receive slides of artwork from an alumnus/a. I immediately want to feign loss of the package, or simply pretend I couldn't possibly evaluate the materials until I can give them my full attention...in a few years.

But, when the package comes from a person invested in my parent institution, and in many cases also a member of our donor pool, I circle my desk a few times, write a few emails, and take a huge swig of my diet coke. Only then do I start to research the hopeful sender. Opening the package gingerly, I think of ways to tell the artist his work will not hang in the galleries.

Dr. Richard Goldberg, Ursinus College class of 1958, was another story. He began to write to me on note cards bearing his compositions. The paintings, soft in focus and ethereal in spirit, resonated with me. Reading his biography, it was



Richard Goldberg, *Silence*, 2007. Oil on canvas. Courtesy Berman Museum of Art, PA

clear to me that his work was an extension of his practice as an ophthalmologist.

Goldberg began sketching detailed drawings of the eye for his patients and colleagues at a time when drawings by the physician were the principle means of illustrating a patient's condition. After he retired, he turned his focus to painting and to lecturing on the impact of potential eye disorders on the work of artists such as

Claude Monet and Edgar Degas.

His combined interests afforded us the museum the ability to integrate a variety of curricula elements into the museum's programming. In addition, we could link an exhibition with a college milestone (Alumni Weekend and Dr. Goldberg's 50th Reunion). Everyone wins!

A retinal specialist, Dr. Goldberg has combined his art and ophthalmology by lecturing to visually impaired artists through a series of "Creative Spirits Symposia" that focuses on artists adjusting to impaired vision. He considers it an opportunity to engage medical colleagues in a process of uniting the worlds of art and science.

Taking the plunge

Having taken the plunge, and viewed his paintings in person, I became convinced that this artist had an understanding of the fundamentals of composition and color, and an extraordinarily sensitive and subtle touch with paint and canvas. A soft-spoken individual, his even tones and soft inflections could not hide his enthusiasm about the opportunity to exhibit in a professional environment and reach an expanded audience. His many helpful ideas about programming came to me through emails—sometimes several times a day—from assistants (science aside, he doesn't own a computer).

I was most interested in the idea of bringing together several of his professional medical colleagues in a forum on how diseases of the eye have influenced the work of some of our greatest artists and comparing their work with contemporary seeing-impaired artists. Their particular experiences are a mix of the function of the eye versus an interpretation of "seeing." Thus, compositions by artists suffering from macular degeneration or glaucoma would be examined in relation to the reality of how the artist sees.

An educator from the Philadelphia Museum of Art who specializes in interpretation for the disabled, and a blind/hearing-impaired sculptor joined a group of six medical doctors in the discussions. The program, which was held in our Main Gallery, drew over 200 people. It was an exercise in accommodating seeing-impaired participants and their canine companions while at the same time utilizing audio/visual equipment. To that end, our catering department created a dog water station in the front entrance of the museum and our student staff served as guides throughout the evening.

The presentations, given with a wide range of personality and flair, were geared to a general

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NOTES ABOUT AN ARTIST/SURGEON

Delicate, precise, probing, sensitive—these are some characteristics that define both retinal surgeons and artists. Richard Goldberg combines the accomplishments of both. Retired from ophthalmology some 10 years ago, he took up a brush and started a new career, one that had been percolating for many years. He describes the transition as "seamless." Both occupations, he says, are therapeutic; both depend heavily on observation; both artists and surgeons think about what they are doing even when they are away from the problem; both leave part of themselves behind, one with the patient, the other with the canvas; both try for good outcomes. Thus, he believes the relationship between the physician and patient as well as artist and subject are deep and personal.

Integrating his medical background with the arts, and aware of the variety and span of visual impairment, Goldberg contends that a gratifying experience for challenged visitors can be elusive. But key to a successful and therapeutic relationship between museum and visitor is the docents—their capacity for improvisation and their ability to create visual imagery (for those who have never seen a painting) or rekindle visual imagery (for those who have seen artwork before their impairment). To begin with, docents can simply give the dimensions of the work; they can then

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FROM PUPA TO BUTTERFLY: CONTEMPORARY CHINA

The following material was taken from a longer essay by Julia M. White, senior curator of Asian art at the Berkeley Museum of Art. The entire work can be seen on the Berkeley website.

Chinese art has undergone enormous changes over the forty-year period from the Cultural Revolution to today. This transformation, is represented at the Berkeley Art Museum (CA) in “Mahjong: Contemporary Chinese Art from the Sigg Collection,” an exhibition that represents the historical span of art from the 1970s to today in China.

In a broad range of subject and style, almost 150 works demonstrate the evolution of contemporary Chinese art and artists from an adaptation of Western realism, Soviet style, to its current international idiom. The early artistic leaders of the late 1970s and the 1980s were not only creating art, they were creating an environment for a new way of thinking about art. The exhibitions, public performances, and ongoing dialogue among these artists brought considerable resistance from the government, which in some instances endorsed or allowed exhibitions to go forward at state-controlled sites only to later cancel, and occasionally close them within hours of opening.

Among the first exhibitions of nontraditional Chinese contemporary art held in China, the so-called “First Exhibition of the Stars Group,” held outside the China National Art Gallery in Beijing in 1979, proved to be a watershed event for the emergence of a new kind of art in China. Exhibitions of works by these and other artists of the early 1980s challenged existing boundaries, as well as informed the art world of what could—and could not—be shown in exhibitions in China. The First Stars Exhibition was immediately shut down.

Artists such as Huang Rui and Ma Desheng (both young and self-trained like many of their contemporaries)

posed different issues in a different mode than the state-favored realist images of Academy-trained artists. They were interested in exploring Western movements—Surrealism, Postimpressionism, and Abstract Expressionism. And as a result, many became part of the diaspora of artists who left China for a time. Huang Rui went to Japan but returned to live in Beijing and helped to found the now famous Factory 798. Ma Desheng left China for Europe. Others moved to the United States and returned to China before the mid 1990s.

Artists in the 1990s were not anti-academic like their predecessors from the 1970s; rather, they were trained at some of the top art schools in the country, and they created works that reflected their newfound knowledge of Western art. A series of exhibitions, discussions, conferences, and articles culminated in the exhibition “China/Avant-Garde,” in 1989. It opened and closed within a few days at the China National Art Gallery. Nevertheless, some of the participants were invited to show their work in an exhibition at the Centre Pompidou in Paris, which they did, thus opening the door of new Chinese art to exposure to an international audience. Biennales and group exhibitions in Europe and the US, as well as explorations in new media, performance, installation, and political art followed in the '90s.

The decades at the turn of the century saw artists expressing, in a personal way, the challenges presented by a rapidly changing

world: the evolving nature of family, personal and societal demons, the dehumanizing state of contemporary life, urbanization, commercialization, the struggle for identity. Westernism faded away as artists struggled to express their own realities in the new world. □



Mariano Aupilarjuk, *Goose Hunting*, c. 1971. Stone, ivory, and sinew. In “Arctic Spirit,” Harnett Museum of Art, VA

Chinese Art continued from page 1

social problems, official corruption, and new sexual mores. The icons of the former China—happy workers and peasants and heroic soldiers raising the red banner—are treated with irony, if at all, by the artists whose works are on view in these galleries, which are private venues generally not under the strict control of the Ministry of Culture. On the eve of the Olympics, however, the government asked one gallery to postpone an exhibition until after the games.... “The Beijing municipality spent enormous funds to renovate the 798 district before the Olympics.... Shanghai, which has benefited less from government support, now boasts at least 100 galleries. Local governments throughout the country are establishing SoHo-style gallery districts to boost tourism....”

Arts Express New Diversity

China’s booming contemporary visual arts are giving voice to the country’s transformation to a diverse market economy. Mao’s image still appears, but it is presented in dark tones evoking cynicism and distrust. Social issues, peasants, and workers are being replaced by “pretty” pictures—pictures pretty enough to attract wealthy buyers.

In fact, the master in today’s art world is commerce, not communism, observes critic Zhu Qi. In a 1999 article titled “Why Has Art Become So Pretty of Late,” he wrote, “Prettiness in the 1990s is not simply a matter of popular taste but reflects a deep-rooted change in the cultural make-up of society.... [it] expresses the ascendance of the goals of wealth and economic power as well as the formation of white-collar culture and commercial culture.”

The move toward commercialism in the arts comes after the three decades that closed the 20th century when diverse and political visual statements were commonplace. In the late 1970s, artists were experimenting with Western techniques. Some even began to assess the harm done by the Cultural Revolution. The movement was called “scar painting” and “the art of the wounded.” Other artists, studying Western painting, founded a Chinese Dada movement.

By 1985, avant-garde political works created with the purpose of advancing social and political change came to be known collectively as the “85 Movement.” Art critic Gao Minglu, who coined the phrase, said, “They [felt] a very strong responsibility for the social reform. This movement [was] not just for creating an art form or style, rather, the artists’ concern [was that] their activity [be] a part of the social change.”

After the 1989 crackdown in Tiananmen Square, the avant-garde movement began to take a back seat to commercialism. Artists followed the lead of the public interest in money—how to make it and hold onto it. New themes came into play: competition, get rich quickly, the widening gap between rich and poor, consumerism, leisure. Capitalism and Communism came face to face and resulted in some new styles in art: Political Pop and Cynical Realism.

The 21st century has brought art to an (almost) full circle. Art following the traditional forms—calligraphy and ink painting—sells briskly in Hong Kong, Taiwan, and other Asian markets, and the West. “Academic art” (also named by Gao), which combines classical techniques with socialist thought and utilizes Western styles such as Impressionism and Cubism, hit the market with great success.

In her article for CNN, Cathryn Meurer concludes: “As for cutting-edge contemporary Chinese art, it’s easier to view in the West than in China, where the few museums are filled with more politically acceptable pieces.” □

Eastman House Joins Flickr

George Eastman House has contributed a selection of photographs from its collection to appear on the popular photo-sharing Web site Flickr, joining other prominent institutions—the Library of Congress, Smithsonian, Brooklyn Museum, Australia’s Powerhouse Museum, and France’s Bibliothèque Toulouse—in The Commons project. Flickr describes The Commons as “Your opportunity to contribute to describing the world’s public photo collections,” and invites users to browse, tag, and share comments about the images.

The program began in January 2008 as a pilot project between Flickr and the Library of Congress. It allowed Flickr to “tap into the library’s rich historical footage and allow it to be viewed from Flickr.”

“Joining The Commons on Flickr represents Eastman House’s most significant internet venture, with the museum presenting its world-renowned collections to the largest online photo-sharing community,” said Ryan Donahue, webmaster of Eastman House.

The Looting Controversy

While the AAM is setting standards for the acquisitions of antiquities, making certain to cover the intricacies of provenance and acquisitions of objects looted from archaeological digs, *The Art Newspaper* reports that the leading archaeologist in Iraq, Dr. Abbas al-Husseini, has confirmed that that sites are no longer being targeted by professional looters. “Professional looting has ended,” he says, “although just like anywhere in the world there may be some occasional digging by children.”

The improvement since 2004, according to Dr. al-Hesseini, is because “Religious leaders have issued fatwas against damaging our heritage. Guards with proper facilities are protecting sites. Iraqi archaeologists have resumed excavating, which means the sites are better monitored.” And, also according to the Dr., the black market in antiquities seems to have evaporated, “so looters get nothing for their work.” The international team that helicoptered over eight southern sites in Iraq with the help of British matériel and troops found Dr. al-Hesseini’s findings to be accurate. However, Dr. John Curtis of the British Museum and leader of the mission qualified their findings. “It may not be typical of the country as a whole, and the situation could well be worse further north.”

University of Chicago Professor Lawrence Rothfield puts forth other ideas in his recently published book on the subject: “Illegal digging on a massive scale continues to this day, virtually unchecked, with Iraq’s ten thousand officially recognized sites being destroyed at a rate of roughly ten percent per year.” He elaborates in his blog: “Is it possible that sustained looting is occurring or has already occurred at many of the

other 9,992 sites? The answer is certainly ‘Yes’ for the years 2003-06.”

The controversy goes on, unsolved by a limited inspection, and resolvable only by a look at sites located in some of the most hazardous terrain in the world. Not an easy task.

Meanwhile, by virtue of AAM’s newly created standards of operation regarding provenance, American museums will be ready!

Picasso in 3D

A group of stereoscopic photographs of Picasso and his friends has surfaced in England. Taken by French inventor Robert Mouzillat (he devised his unique method of stereoscopic color photography) in 1957 during a visit to Picasso’s house in southern France, the photos belong to his daughter, Elizabeth Jewett. Ms. Jewett is in the process of determining their fate.



Karl Schmidt-Rottluff, *Head of a Woman*, 1916. Woodcut on wove paper. In “Impassioned Images,” Loeb Art Center, NY

Communicators Meet

The eighth annual conference of museum communications professionals took place this

summer in Venice with some 300 participants in attendance. “Communicating the Museum” focused on branding strategies and new media technologies.

A speaker on branding strategies elaborated on how museums often try to target too broad an audience. A narrow message that communicates a few key benefits of the museum—the collection, auxiliaries such as the café or restaurant, and the emotional return of making a connection with art—was emphasized as the best way to create a recognizable brand. Another expert insisted that a good brand reflects image, but also, and importantly, drives strategy. The Tate Museum was his case in point: “Tate recognized that people saw art as intimidating, and solved that problem by making art accessible and fun. That became their brand.”

Other experts expounded on the virtues of utilizing the internet, especially sites with mass audiences such as YouTube and Flickr.com, which offer access to millions of viewers. A museum, however, must be willing to give up its conservative demeanor in order to play on a democratic field on which amateurs and professionals have an equal voice with embedding, comments, and video responses. All maximize the possibilities of the public actively participating in the museum experience.

Flickr.com, a photographic archive claiming some 27 million members, has been the locus of photo competitions of specific exhibition, the winners of which are posted on the museums’ website. Membership of The Common, an archive of public photography, such as the Library of Congress, the Brooklyn Museum, and

now George Eastman House, has received a huge boost since its inception.

The final presenter claimed that all successful communications involve storytelling. “Brand,” he maintained, could be defined as “organizational storytelling”—the story becoming the “DNA of the organization.” Thus, both museum staff and public are absolutely sure of what the museum stands for. And, referring back to his colleagues’ declamations on the internet: “Remember,” he said, “that the audience is desperate to connect emotionally with art. It is outmoded to make them keep quiet.”

China’s Art Bought by MoMA

In an oddly concurrent interest in and display of Chinese art (see article on p. 1) the Museum of Modern Art (NY) has acquired a selection of photographs by contemporary Chinese artists. The entire collection of some 500 pieces, belonging to former *Museums* magazine publisher Larry Warsh, was scrutinized by museum curators who chose 28 works by 11 artists. “They were very careful,” said Warsh, “to review various works and select the strongest examples of Chinese contemporary photography.”

Design Museum Opens

The old Edward Durell Stone-designed building on Columbus Circle (NY) that housed Huntington Hartford’s museum of modern representational art has been mutated into the new home of the Museum of Arts and Design. It opened in September after long-lived controversy about altering—or not—the iconic Venetian/Gothic/Modernist building. Today, rising 158 feet above the circle and Central Park, it is clad in iridescent tiles with narrow windows in a previously windowless façade. The inaugural temporary exhibition, “Second Lives: Remixing the Ordinary” (Feb. 15), is a showing of works by artists that utilize clusters of mass-produced objects as their medium of expression. The display of a large selection from the permanent collection will be a rotating exhibition on another floor. The second floor, underwritten by Tiffany & Co., will be devoted to jewelry.

Government Insures Domestic Shows

Beginning in September, exhibitions of private and institutional collections became eligible for insurance while on view in domestic museums. The maximum for a single exhibition is \$750 million; the entire program reaches \$5 billion of coverage for all exhibits at any one time. The National Endowment for the Arts administers the program for the Federal Council on the Arts.

Since 1975, the Federal government’s Arts and Artifacts Indemnity Program has underwritten \$250 million in insurance for U.S. museums showing international exhibits or lending their art for exhibit abroad.

Says NEA Chair Dana Gioia, “It is difficult to overstate the importance of this \$5 billion of domestic indemnity. It will save American museums millions of dollars in insurance and bring

California

Berkeley Art Museum, University of California, Berkeley □ “Mahjong: Contemporary Chinese Art from the Sigg Collection” (Jan. 4) From the Cultural Revolution on.

Irvine Museum □ “All the Water That Will Ever Be, Is, Right Now” (Jan. 17) The natural cycle of water in the atmosphere as reflected in impressionist landscapes by early California artists.

Craft and Folk Art Museum, Los Angeles □ Through Jan. 11: “Identity: Unlimited Editions” Juried exhibit of prints; “Within Four Miles: The World of Josh Dorman” Collages using old textbooks and vintage maps.

Hearst Art Gallery, St. Mary’s College, Moraga □ “The Second Golden Age of Dutch Art” (Dec. 14) 19th-century Dutch paintings from the Beekhuis collection: landscapes, still lifes, portraits.

Mills College Art Museum, Oakland □ Through Dec. 7: “Ginger Wolfe-Suarez: As Long as You Live I Will Live” Installations evoke feminist struggles and history; “The Offering Table: Women Activist Artists from Korea” Artists from a Seoul-based art collective explore women’s gender roles through mixed media installations, folk painting, drawings, and video.

Palo Alto Art Center □ “The Miniature Worlds of Bruce Metcalf” (Dec. 21) Art jeweler examines social, political, and moral issues in wearable size.

Crocker Art Museum, Sacramento □ “American Pop: Featuring Andy Warhol’s Athletes from the Richard Weisman Collection” (Nov. 2) Silk-screen portraits: Dorothy Hamill, Muhammad Ali, Pele, Jack Nicklaus, and others. □ “The Art of Warner Bros. Cartoons” (Jan. 18) Drawings, paintings, animation cels, and related art objects used in the making of Bugs Bunny, Daffy Duck, and other animated features.

Cantor Arts Center, Stanford University, Stanford □ Through Nov. 9: “Richard Diebenkorn, Artist, and Carey Stanton, Collector: The Stanford Connection” Drawings, watercolors, paintings, and prints collected by the artist’s fellow student at the university; “Richard Diebenkorn: Abstractions on Paper.”

Bedford Gallery, Walnut Creek □ “Untold Stories: Early American Quilts from the Collection of Susan Brooks Harter” (Nov. 23) 18th- and 19th-century quilts chronicle the slave era and underground railroad, the Civil War, and the Mormon and Oregon Trails.

Colorado

Center for Visual Art, Metropolitan State College of Denver □ “Christo and Jeanne-Claude: Prints and Objects” (Nov. 1) Images relating to large proj-

ects in which the artists made short-term, reversible interventions in cityscapes and landscapes.

Connecticut

Bruce Museum, Greenwich □ “Climate Change: From Snowball Earth to Global Warming” (Nov. 9) An ice-covered Earth 700 million years ago to today’s warming climate. □ “Paris Portraits: Artists, Friends and Lovers” (Jan. 4) Early 20th-century portraiture on canvas, in sculpture, and works on paper: Picasso, Matisse, Brancusi, Modigliani, and more. □ “Phenomenal Weather” (Nov. 30) Interactive science expands on wind, rain, snow, and extreme events like hurricanes.

Yale Center for British Art, New Haven □ Through Jan. 4: “Sun, Wind, and Rain: The Art of David Cox” Watercolors, drawings, and oils shown on the 150th anniversary of the British landscape painter’s demise; “Benjamin West and the Venetian Secret” Two paintings side by side: one painted by West in 1796 in the tradition of the High Renaissance as described in what came to be found a fake manuscript; another, almost identical, following traditional studio practices, painted years later after the discovery of the fake ms.

Lyman Allyn Art Museum, New London □ “Walter Wick: Games, Gizmos and Toys in the Attic” (Jan. 26) Author, photographer, and sculptor whose books challenge readers to solve visual puzzles. □ “Tradition et Innovation: French Art from the Lyman



René Alvarado, *Madonna in Blue Lace Wedding Dress*, (detail) 2008. Oil and lace on board. In “René Alvarado,” San Angelo Museum of Fine Arts, TX

Allyn Art Museum” (Dec. 31) Paintings, drawings, prints, and sculpture, 17th through the 20th centuries: Ingres, Renoir, Daumier, and more.

Florence Griswold Museum, Old Lyme □ “Bessie Potter Vonnob: Sculptor of Women” (Jan. 11) Small sculpture and garden statuary created between 1895 and 1930.

District of Columbia National Museum of Women in the Arts □ Through Jan. 25: “Role Models: Feminine Identity in

Contemporary American Photography” □ “Mary Cassatt: Friends and Family” Paintings, prints, photographs, and letters.

Smithsonian Institution □ At the **Sackler Gallery** □ “Garden and Cosmos: The Royal Paintings of Jodhpur” (Jan. 4) 18th-century paintings from a palace in the city of Nagauer depicting royal pastimes and the exploits of Hindu deities.

Florida

Duncan Galley of Art, Stetson University, DeLand □ “The Art of Clay” (Oct. 30) Whimsical *trompe l’oeil* cast porcelain assemblages; depictions of hardware, paint cans, and other ordinary objects; clay snapshots of everyday scenes.

Museum of Fine Arts, St. Petersburg □ “When Gold Blossoms: Indian Jewelry from the Susan L. Benington Collection” (Dec. 28) Lotus ear studs, woven armbands, a bracelet of jeweled fish among objects from the 17th to 19th centuries. □ “Ansel Adams and the American West” (Nov. 30) Landscapes; he took his first pictures of Yosemite with a Kodak Brownie while on a trip with his parents in 1916. □ “Leslie Dill” (Dec. 27) Sculptural installations.

Vero Beach Museum of Art □ “Sculpture Selections from the Permanent Collection” (Dec. 14) Welded sculpture by Essie Pinsker and David Hays, geometric constructions by Lyman Kipp, kinetic sculpture by Jerome Kirk. □ “Jon Davis Exhibition” (Dec. 21) Lighted wall constructions showcasing antique family photographs. □ Through Dec. 28: “Glass from the Ancient World” Vessels and objects from the Near East, Greece, Rome, and Egypt dating from 1500 BCE to 500 CE; “Contemporary Reflections: Glass from the Permanent Collection”

Hawaii

Honolulu Academy of Arts □ “Modern Japanese Paintings: The Terry Welch Collection” (Nov. 9)

University of Hawaii at

Manoa □ “Writing with Thread: Traditional Textiles of Southwest Chinese Minorities” (Nov. 30)

Embroidered costumes, baby carriers, tie-dye textiles, clothing, and silver ornaments from 15 ethnic minority groups.

Idaho

Boise Art Museum □ Through Nov. 9: “Catherine Chalmers: American Cockroach” Photographs, sculpture, video explore man’s relationship to the insect world; “Charles Lindsay: Upstream Fly Fishing in the American West” The interface of nature and culture in photographs and video.

Illinois

Museum of Contemporary Photography, Columbia College Chicago □ “On the Road: Farm Security Administration: Dorothea Lange” (Nov. 1) Migrants photographed during the Great Depression.

Smart Museum of Art, University of Chicago □ “Idol Anxiety” (Nov. 2) Mesopotamian cult figures juxtaposed with classical antiquities and Renaissance paintings. □

“Displacement: The Three Gorges Dam and Contemporary Chinese Art” Four artists look at the demolition of old towns and construction of new cities.

Northern Illinois University Art Museum, DeKalb □ Through Dec. 6: “Belief Made Tangible” Buddhism explored through everyday application of the arts in Burma: textiles, tattoos, and utilitarian objects; “Maley/Hand: Journey Toward Healing” Artists Hand and Maley document the effects of breast cancer; “Common Ground” Ceramists and their clay objects from teapots to room-size installations.

Freeport Art Center □ “Comics, Heroes, and American Visual Culture” (Nov. 1) The development of comic art, from early 20th-century full-panel works through the comic book and the graphic novel. □ “A Portrait of Stephen A. Douglas: Selections from the George Buss Collection” (Nov. 1) For the 150th anniversary of the Lincoln-Douglas debates, a look at the impact of photography on images of national figures.

Krannert Art Museum, University of Illinois, Urbana-Champaign □ Through Jan. 4: “The World of Yugen: Japanese Paper Artworks by Kyodo Ibe” Installation of handmade paper that describes *yugen*, the profound, the remote, and the mysterious; “The Rise of Abstraction in Post-War Japan: Sosaku Hanga [creative prints] Woodblock Prints” Works created by printmakers seeking creative freedom in reaction against the collaborative production method of the *ukiyo-e* print; “Out of Sequence: Underrepresented Voices in American Comics” Work by a diverse collection of comics artists using nontraditional techniques; focus is on the overlooked and underrepresented.

Iowa

Figge Art Museum, Davenport □ “Mother and Child: Henry Moore’s West Dean Tapestries” (Jan. 11) The original drawings were inspired by the birth of the artist’s daughter; the tapestries, by the birth of his grandchild.

Kansas

Salina Art Center □ Through Nov. 16: “About Abstraction: New Approaches by Contemporary Artists” Drawing, painting, and sculpture by a selection of artists, one from Missouri, two from Kansas, and one from Brooklyn, New York; “Max-Carlos Martinez—Don’t Fence Me In: A Tale of Two Cities” Journey from New Mexico to New York City and back again: family por-

traits and works on paper.

Kentucky

Art Museum, University of Kentucky, Lexington □ “Come Together: Mixed Media Artwork from the Collection” (Nov. 2) □ “Master Works by Kentucky Painters: 1819-1935” Landscapes, portraits, and historical subjects. □ “Photographs by Jeffrey Wolin” (Dec. 7) Vietnam war veterans’ struggle to find their place in society.

Speed Art Museum, Louisville □ “Life, Liberty and the Pursuit of Happiness: American Art from the Yale University Art Galley” (Jan. 4) Paintings, furniture, silver, ceramics, and glass dating from the colonial period to the Gilded Age: Trumbull, Homer, Copley, Peale, Eakins, and Revere.

Maine

Portland Museum of Art □ “Landscapes from the Age of Impressionism” (Jan. 4) Monet, Boudin, Sargent, Hassam, Pissarro, Courbet, and others. □ “Andre Kertesz: On Reading” (Nov. 16) Photographs of readers in parks, cafes, libraries, rooftops, backstage, street corners, trains, and bookstands.

Maryland

Baltimore Museum of Art □ “Taking in the View: English Watercolors and Prints” (Dec. 7) Late 18th- early 19th-century landscapes, from specific topography to idealized visions. □ Through Jan. 4: “Franz West, To Build a House You Start with the Roof: Work, 1972-2008” Retrospective includes sculptures, collages, furniture, and outdoor installations; “Front Room: Dieter Roth & Rachel Harrison” Two- and three-dimensional works drawn from everyday life.

Walters Art Museum, Baltimore “Bedazzled: 5000 years of Jewelry” (Jan. 4) From the collection of Henry Walters, a museum founder. □ “The Special Dead: A Medieval Reliquary Revealed” (Jan 18) The Shrine of Saint Amandus with related scientific and art historical research. □ “Salviate and the Antique: Ancient Inspiration for Modern Glassmaking” (Nov. 2) 19th-century Venetian glassworks inspired by the techniques and motifs of ancient craftsmen. □ “Autumn Colors” (Nov. 30) Japanese painters during the 18th and 19th centuries explore sites and subjects that are synonymous with autumn in Japan—the red leaves of Mount Takao and the crimson Japanese maple.

Washington County Museum of Fine Arts, Hagerstown □ “The Embroiderer’s Art” (Nov. 2) Juried exhibit of fiber arts by members of the Mid-Atlantic Region of the Embroiderers Guild of America. □ “Robert Ecker: Mezzotints and Quirauk Mountain Paintings” (Nov. 16) Focusing on the highest point on South Mountain in Washington County. □ “One Hundred Stories: Highlights from the Washington County Museum of Fine Arts” (Jan. 4) Works on display can be seen (and bought) in a new

book. □ “Bell Pottery” (Nov. 2) Pieces by the Bell family of potters. □ “American Watercolors: 1860-1930” (Jan 25) □ “Fantasy Figures by Terry Stone” (Nov. 9-Jan. 18) Fairy-tale characters and Santas in clay.

Massachusetts

Institute of Contemporary Art, Boston □ “Tara Donovan” (Jan. 4) American artist transforms straws, toothpicks, buttons, plastic cups, and tape into sculptural forms.

McMullen Museum of Art, Boston College □ “Mystic Masque: Semblance and Reality in Georges Roualt, 1871-1958” (Dec. 7) Paintings, works on paper, and stained glass.

Cape Cod Museum of Art, Dennis □ “At Home on the Cape” (Nov. 2) Works by former visual art fellows celebrate the 40th anniversary of the museum’s Fine Arts Work Center.

DeCordova Museum, Lincoln □ Through Jan. 4: “Drawn to Detail” Drawings that render detail through obsessive mark-making, repetition, and patterning in graphite, charcoal, and pen and ink; “Laylah Ali: Notes/ Drawings/Untitled Afflictions” Collections of random thoughts, overheard conversations, and snippets from newspapers, radio, and other media, with over-drawings; “Stacey Steers: Phantom Canyon” Animated film about a woman’s fantastical journey through memories; “Zea Mays Printmaking: The Nature of Things” Prints from a portfolio produced at a studio in Northampton (MA), which specializes in non-toxic, environmentally safe methods.

The Revolving Museum, Lowell □ “Toys and Games: More than Amusement” (Dec. 31) Collaborative group exhibition.

Mount Holyoke College Art Museum, South Hadley □ Through Dec. 14: “Ancient Bronzes of the Asian Grasslands” Objects that bring to life cultures that flourished across an enormous expanse of territory from northern China and Mongolia into Eastern Europe. □ “A Spectacle of Wings: Photographs by Rosalie Winard” Birds.

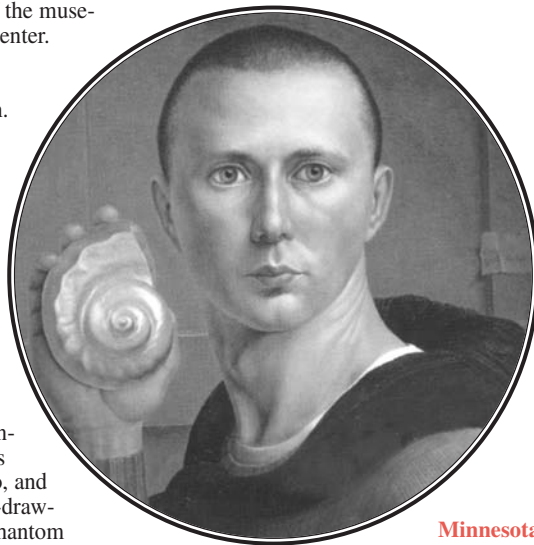
Rose Art Museum, Brandeis University, Waltham □ Through Dec. 14: “Invisible Rays: The Surrealism Legacy” Tanguy, Dali, Cocteau, Miró, Magritte, Pollock, de Chirico, and many others, all from the collection; “Project for a New American Century” 80-foot long work about America’s history and current status as a threatened world power; “Drawing on Film” Images created (1930s to present) sans camera with “direct film”—drawing, scratching, or otherwise manipulating film to create images.

Michigan

University of Michigan Museum of Art, Ann Arbor □ Off-site exhibition: “The Infinite Landscape: Master Photographers from the UMMA Collection” (Jan. 3) Adams, Atget, Evans, and many other European and American artists.

Kalamazoo Institute of Arts □ “Picturing Health: Norman Rockwell and the Art of Illustration” (Dec. 14) Medical advertisements between 1929 and 1961.

Krasl Art Center, St. Joseph □ “Text as Art” (Nov. 2) Fine artists incorporate letters, words, and slogans into their work. □ “Prints by Women” (Jan. 1) Cassatt, Kollwitz, Morisot, and others.



Minnesota
The Goldstein

Museum of Design, University of Minnesota, Saint Paul □ “Sportswear to Streetwear: American Innovation” (Nov. 2) The development of athletic apparel from playing field to street to mainstream fashion. □ “Roger Clemence, Roger Martin and Winston Close: Drawings and Photographs” (Dec. 19)

Montana

Missoula Art Museum □ “The Wide Open” (Jan. 10) Contemporary photographers record their own take on the high plains of northeastern Montana where an American Prairie Reserve is being created. □ “Steven R. Holloway: Following the Sense of Water” (Nov. 15) Printmaker/educator/geographer illustrates the process of map making. □ “Persian Visions: Contemporary Photography from Iran” (Nov. 22) Personal perspectives of life in Iran by native Iranians contradict those of foreign photographers.

New Hampshire

Museum of Art, University of New Hampshire, Durham □ Through Dec. 15: “Peace Warriors and Solitudes: Recent Photographs by Carl Chiarenza” Images inspired by the artist’s reactions to the war in Iraq; “Gabriel Laderman: Unconventional Realist” Still lifes, landscapes, portraiture, the nude, and narrative.

Thorne-Sagendorph Art Gallery, Keene State College, Keene □ “Faith Ringgold Exhibition” (Nov. 23) Story quilts, oils from the 1960s, works on paper, prints, and soft sculpture such as masks and dolls. □ “Facing the Holocaust: 25 Years of the Cohen Center at Keene State College” (Dec. 7) Works by a Holocaust survivor, a photographer who creates digital montages, and a member of One by One, an organization that brings together the children of Holocaust survivors and German families.

University of New Mexico Art Museum, Albuquerque □ Through Dec. 19: “Photography: New Mexico” Work by some of the state’s top photographers; “Art from Fort Marion: The Silberman Collection”

New Jersey

Monmouth Museum, Lincroft □ Juried photography show (Nov. 2)

Museum of American Glass, Wheaton Arts and Cultural Center, Millville □ Through Dec. 31: “Tracing the Cultural Roots” Glassworks by Sisir Sahanna and paintings and sculptures by Narendra Amin; “Treasures from the Collection” (Jan. 5) 40 years of collecting. □ “Living Traditions Portrayed: Indian Folk Art and Crafts” (Dec. 31) Indian-American artists’ paintings, carving, weaving, and pottery that reflect Hindu perspectives.

New York

Albany Institute of History and Art □ “Impressionist Giverny: A Colony of Artists, 1885-1915” (Jan. 4) Paintings by European and American artists who worked in and around Giverny.

Islip Art Museum, East Islip □ “Text Messaging” (Nov. 16) Artists who use words as an integral part of their paintings, sculpture, photography, and installations.

The Hyde Collection, Glens Falls □ “The Prints of Sean Scully” (Nov. 2) Etchings, aquatints, woodcuts, and lithographs.

Hofstra University Museum, Hempstead □ “The Greatest of All Time: Muhammad Ali” (Dec. 2) His life and career in photographs.

Herbert F. Johnson Museum of Art, Cornell University, Ithaca □ Through Jan. 4: “Spectacular Saturn: Images from the Cassini-Huygens Mission” The planet, its rings and satellites; “Contemporary Prints and Drawings” Recent acquisitions; “Art of the Written Word, Calligraphy in Asia” Diverse traditions; “Colored in the Year’s New Light: Surimono from the Becker Collection” Woodblock prints, often commissioned by poetry groups in celebration of a new year; “Silent but not Quiet: The Message in Documentary Photographs from the Collection of Martin Margulies” Hine, Caponigro and others.

Katonah Museum of Art □ “Conversations in Clay” (Jan. 11)

Installations by 10 artists who employ the ancient material to probe contemporary issues.

Americas Society, New York City □ “Carlos Cruz-Diez: (In)formed by Color” (Dec. 13) Featured is Cromosaturación, a site-specific environment designed by the Latin American artist that consists of three separate light-infused color chambers of red, green, and blue.

Bard Graduate Center, New York City □ “Thomas Hope: Regency Designer” (Nov. 16) The legacy of this multifaceted contributor to architecture, interior decoration, furniture, metalwork, and costume design in Regency England.

Bronx Museum of the Arts, New York City □ “Street Art, Street Life: From the 1950s to Now” (Jan. 25) Photography, videos, and art objects from found materials.

The Drawing Center, New York City □ “Rirkrit Tiravanija: Demonstration Drawings” (Nov. 6) Images of public displays derived from photographs published in the *International Herald Tribune*. □ “Greta Magnusson Grossman: Furniture and Lighting” (Nov. 6) Industrial design drawings by Scandinavian-born, Los Angeles-based architect and designer. □ “M/M: Just Like an Ant Walking on the Edge of the Visible” (Dec. 17) Wood-and-metal stools designed for the center’s exhibition space.

Fashion Institute of Technology, New York City □ “Arbiters of Style: Women at the Forefront of Fashion” (Nov. 8) Designers Channel, Delaunay, Lanvin, McCardell, and wearers Vreeland, Wolf, Bacall, and R. Russell.

Grey Art Gallery, New York University, New York City □ “The Poetics of Cloth: Africa Textiles/Recent Art” (Dec. 6) The connections between past and recent modes of African artistic expression: contemporary paintings, sculptures, videos, and photographs by artists living in Africa and abroad alongside recent African textiles

International Center of Photography, New York City □ Through Jan. 4: “Susan Meiselas: In History” (Jan. 4) Photographs that cover the political upheavals in Central America in the 1970s and 80s; “Cornell Capa: Concerned Photographer” Photographs taken while covering the U.S., England, the Soviet Union, Israel, and Latin

America for over two

decades demonstrate a humanitarian impulse to use pictures to change the world, not just to record it; “America and the Tintype” The cheapest and most popular photographic medium became ubiquitous, providing a record of the four decades following the Civil War; “Living with the Dead: W. Eugene Smith and World War II” Guam, Tarawa, Saipan, Leyte, Iwo Jima, and Okinawa for Ziff-Davis and *Life* magazine.

Iroquois Indian Museum, Howes Cave □ “Baseball’s League of Nations: A Tribute to Native American Baseball Players” (Dec. 31)

Jewish Museum □ “The Dead Sea Scrolls: Mysteries of the Ancient World” (Jan. 4) Fragments of six of the scrolls, dating back over 2,000 years.

Metropolitan Museum of Art, New York City □ Through Jan. 4: “New York, N. Why?” Photographs by Rudy Burckhardt, 1937-1940” Buildings, street furniture, advertisements, and pedestrian movement in the cameraman’s adopted hometown; “Landscapes Clear and Radiant: The Art of Wang Hui (1632-1717)” Preeminent Chinese landscapist: works on loan from Taipei, Beijing, and Shanghai are included. □ “Giorgio Morandi, 1890-1964” (Dec. 14) Paintings, watercolors, and etchings; still lifes, self-portraits, and landscapes. □ “Rhythms of Modern Life: British Prints 1914-1939” (Dec. 7) The impact of Futurism and Cubism on British modernist printmaking from the beginning of World War I to the beginning of World War II. □ “Annual Christmas Tree and Neapolitan Baroque Crèche (Jan. 6) □ “Early Buddhist Manuscripts: The Palm Leaf Tradition” (Nov. 16) Indian religious texts recorded and transmitted by means of the paper of the ancient world—dried palm leaves.

Museum of Modern Art, New York City □ Through Jan. 5: “Looking at Music” The role of music in the interdisciplinary experimentation of the 1960s: video, audio, books, lithographs, collages, and prints; “Van Gogh and the Colors of the Night” Paintings, drawings, letters, and letter sketches of nocturnal interiors and landscapes combined with other themes such as peasant life, sowers, wheatfields, and the encroachment of modernity on the rural scene: a collaborative project with the Van Gogh Museum in Amsterdam; “New Photography 2008: Josephine Meckseper and Mikhael Subotzky” Meckseper (German, b. 1964) links advertising images and politics; Subotzky (South African, b. 1981) portrays a small desert town and the disparity between rich and poor. □ Through Nov. 10: “Kirchner and the Berlin Street” The time is 1913-1915: street scenes in paintings and works on paper; “Pipe, Glass, Bottle of Rum: The Art of Appropriation” Drawings and prints which borrow from newspapers, ads, and other materials from daily life: a Picasso collage incorporating scraps of newspaper gives the show its title. □ Focus: Picasso Sculpture” (Nov. 8)

Assemblage and construction works including *Guitar* (1914) and *Pregnant Woman* (1950). □ “Joan Miro: “Painting and Anti-Painting 1927-1937” (Jan. 12) Paintings, collages, drawings: works on unprimed canvas, hallucinatory paintings, acidic color, and grotesque disfigurement, all dedicated to the mission “to assassinate painting.”

National Academy Museum, New York City □ Through Jan. 4: “George Tooker: A Retrospective” Narrative egg tempera paintings of multi-figure scenes in the 1950s and religious subjects in the ’70s helped to maintain a figurative tradition in postwar America; “The Unknown Blakelock” The signature moonlight scenes and Indian encampments as well as other less familiar subjects by a man whose illness confined him to an institution after 1900.

New Museum, New York City □ “Live Forever: Elizabeth Peyton” (Jan. 11) Survey of paintings and drawings that present the popular culture at the turn of the past century.

New-York Historical Society, New York City □ “Drawn by New York, Six Centuries of Watercolors and Drawings at the N-YHS” (Jan. 7) Highlights of a huge collection, from 1650 Dutch view of New Amsterdam to images of the World Trade Center.

Loeb Art Center, Vassar College, Poughkeepsie □ “Excerpt” (Jan. 4) Curator Jeanne Greenberg Rohatyn’s private collection of international contemporary art: painting, sculpture, photography, video, installation, and performance art. □ “Impassioned Images: German Expressionist Prints” (Oct. 26) The favored medium at the opening of the 20th century, used boldly to express utopian or critical messages about religious, moral, social, and political issues.

George Eastman House, Rochester □ “John Wood: On the Edge of Clear Meaning,” a collaborative retrospective in 3 sections: “Quiet Protest” (Jan. 17) features work dealing with social and ecological issues; “Works on Paper” (Jan. 11) at the **Memorial Art Gallery** includes watercolors, blue prints, cyanotypes, wax drawings, and more; “On the Edge of Clear Meaning” (Jan. 17) at the **Visual Studies Workshop** showcases his serial investigations, book works, collages, and montages.

Nassau County Museum of Art, Roslyn Harbor □ “Tiffany Lamps: Articles of Utility, Objects of Art” (Jan. 4) Stained glass lamps and windows in the context of related paintings, sculpture, and furniture of the times.

North Carolina Mint Museums, Charlotte □ At the **Mint Museum of Art**: “Jaguar: Power in



Maurice Braun, *Along the Merced River*. Oil on canvas. In “All the Water That Will Ever Be,” Irvine Museum, CA

the Ancient Americas” (Dec. 14) Symbol of strength and prowess in cultures from Mexico to Peru, the jaguar makes its appearance in ritual drinking vessels, ceramics, sculpture, and textiles. □ At the **Mint Museum of Craft + Design**: “Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection” (Jan. 4) Necklaces, bracelets, brooches, earrings, and rings culled from many countries.

Nasher Museum of Art, Duke University, Durham □ “El Greco to Velazquez: Art during the Reign of Philip III” (Nov. 9) Altar pieces, life-sized portraits, still-lifes, painted wooden sculptures, and period glass and ceramics.

Ohio Kennedy Museum of Art, Ohio University, Athens □ “Interiors, Exteriors, and All Around: The Panoramic Photographs of Thomas R. Schiff” (Jan 18) Cathedrals, concert halls, casinos, and city lights; 360-degree areas shown in two-dimensional view.

Contemporary Arts Center, Cincinnati □ Through Jan. 11: “Maria Lassnig” Austrian octogenarian whose most frequent subject is her own body; “Carlos Amorales” Films and drawings and a site-inspired installation involving the Cincinnati Ballet in the creation of sculptural forms.

Taft Museum of Art, Cincinnati □ “Brush, Clay & Wood: The Nancy & Ed Rosenthal Collection of Chinese Art” (Jan. 11) Neolithic pottery and Ming dynasty furniture presented alongside contemporary paintings by artists trained just after the Cultural Revolution (1966–76). □ Through Jan. 4: “Antique Christmas at the Taft Museum of Art” Special holiday decorations; “A Right Jolly Old Elf: Thomas Nast’s Christmas Illustrations” 19th century *Harper’s Weekly* artist often used his own five children as models for the holiday issue.

Dayton Art Institute □ “Children in American Art” (Jan. 4) Copley, Gilbert Stuart, Whistler, Homer, Cassatt, Sargent, and others.

Oregon Museum of Contemporary Craft, Portland “The Ceramics of Gertrud and Otto Natzler” (Jan. 25) Hand-thrown vessels and distinctive glazes produced by this collaborative team over a period of 40 years. □ “Manuf@ctured: The Conspicuous Transformation of



Pair of Snake Bracelets, Roman, 1st century A.D. Gold. In “Bedazzled,” Walters Art Museum, MD

Everyday Objects" (Jan. 4) Artists and designers craft new work from mass-produced objects and materials. □ "Harriete Estel Berman" (Oct. 28) Reclaimed, printed tin containers are transformed into teapots, earrings, and other objects. □ "Thomas Orr" (Nov. 2) Sculptural ceramic forms that reflect the artist's experience as an infantry officer in the Vietnam War.

Pennsylvania

Lehigh University Art Galleries, Bethlehem □ "Heresies/Herejias: A Retrospective by Pedro Meyer" (Jan. 25) Digital imaging. □ "Bethlehem Palette Club" (Dec. 14) Mixed media.

Berman Museum of Art, Ursinus College, Collegeville □ Through Dec. 7: "Working Women: Quilts from the Judy Roche Collection" Community and creativity in the domestic sphere; "Tamar Stone and Christine LoFaso: Women's Bodies of/as Work" Constraints on women in the intersection of fabric, fabrication, and the body.

Westmoreland Museum of American Art, Greensburg □ "From the Ruhr Valley to the Steel City: Industrial Scenes from the Rhineland Industrial Museum" (Dec. 28) Paintings, works on paper, and photographs of the Ruhr River Valley where the environment paralleled that of Pittsburgh's industrial corridor during the late 19th and early 20th centuries. □ "Large and Small Paneled Room" (Jan. 13) Handmade toys, antique dolls, and other playthings that relate to paintings and sculpture in the museum's collection.

Irvine Museum □ "All the Water That Will Ever Be, Is, Right Now" (Jan. 17) Paintings by early California artists that depict the perpetual natural cycle of water in our atmosphere.

Philadelphia Museum of Art □ "Gee's Bend, the Architecture of the Quilt" (Dec. 14) Artists and motifs in quilts, early 20th century through 2005. □ "Thomas Chambers, 1808-1869, American Landscape and Marine Painter" (Dec. 28) □ "James Castle: A Retrospective" (Jan. 4)

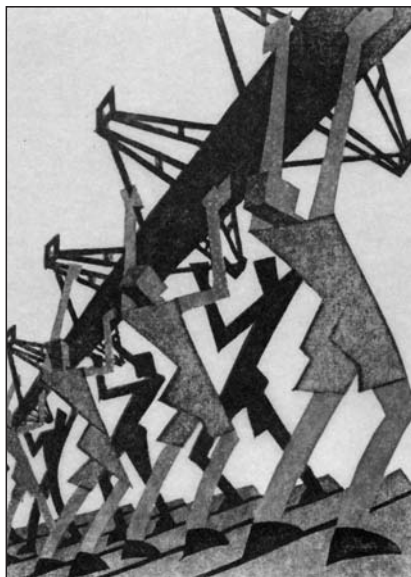
Carnegie Museum of Art, Pittsburgh □ "2008 Carnegie International" (Jan. 11) Painting, sculpture, photographs, works on paper, and film and video works from 17 countries. □ "New Suburbanism: Rethinking the Middle Landscape" (Jan. 18) Evolution of suburbs since the late 19th century: architectural proposals suggest remedies for the consequences of unchecked development.

Mattress Factory, Pittsburgh □ "Inner and Outer Space" (Jan. 11) Installations by international artists.

Everhart Museum, Scranton □ "Tools in Motion: Work from the Hechinger Collection" (Dec. 22) Sculpture, paintings, and photographs that represent or

incorporate tools and hardware: Dine, Oldenburg, Thiebaud, and many others.

Palmer Museum of Art, Pennsylvania **State University**, University Park □ "New York Cool: Paintings and Sculptures from the NYU Art Collection" (Dec. 14) Transitional phase of the New York School between Abstract Expressionism of the late 1940s and Pop and Minimalism of the mid-'60s: Bourgeois, Frankenthaler, Gottlieb, Nevelson, Noland, Pearlstein,



Sybil Andrews, *Bringing in the Boat* (detail), 1933. Color linocut. In "Rhythms of Modern Life," Metropolitan Museum of Art, NY

Rauschenberg, and others. □ "Selling the Susquehanna" (Dec. 21) How artists, printmakers, and publishers appropriated the Susquehanna River for reproduction in highly profitable gift books, town views, and other formats.

Tennessee

Sarratt Gallery, Vanderbilt University, Nashville □ "Gina Binkley" (Dec. 1) Assemblages that are the results of "gleaning"—collecting used or broken items for their special beauty.

Frist Center for the Visual Arts, Nashville □ "Rodin: A Magnificent Obsession, Sculpture from the Iris and B. Gerald Cantor Foundation" Bronze sculptures, works on paper, photographs, and portraits spanning the artist's career.

Texas

San Angelo Museum of Fine Arts □ Through Nov. 9: "The Madonna as Muse: The Paintings of René Akvarado" Mystical images of the Madonna created to express the artist's inner life; "A Time of Remembrance" Works from the museum's Mexican religious folk art collection; "Este Recuerdo by Kathy Vargas" Photographs explore culture of Mexican-American communities; "Altars to Our Ancestors" Presented by members of the Victoria Regional Museum Association. □ "Texas in My Soul" (Nov. 20-Jan. 18) A.C. Cook and the Hock Shop Collection, Nave Museum, Victoria.

Utah

Brigham Young University Museum of Art, Provo □ "Dismantling Geneva Steel: Photographs by Chris Dunker" Documenting the vacated spaces, silenced machinery, and advancing destruction of the Geneva Steel Works in Vineyard, Utah. □ "Turning Point: The Demise of Modernism and the Rebirth of Meaning in American Art" (Jan. 3) Minimalist and Conceptual arts in the late '60s challenge the established authorities of the art world. □ "Windows on a Hidden World: Japanese Woodblock Prints from the BYU Collection" (Jan. 17) During two centuries (1639-1854) of self-imposed isolation by Japan, artists created images of sumptuously-dressed entertainers, landscapes, and scenes from urban life.

Salt Lake Art Center, Salt Lake City □ "Liberties Under Fire: The ACLU of Utah at 50" (Jan. 31) Work relating to civil liberties issues. □ "Utah Draws" (Jan. 3) Utah artists and a variety of drawing media.

Virginia

University of Virginia Art Museum, Charlottesville □ "El Lissitzky: Futurist Portfolios" (Dec. 28) Two sets of this abstract artist's prints: 8 from the Proun portfolio—a prototype for future mechanical and architectural designs—and 12 from the Victory Over the Sun portfolio—commemorating a 1913 futurist opera.

University of Richmond Museums □ At the Harnett Museum of Art: "Arctic Spirit: Inuit Art from the Albrecht Collection at the Heard Museum" (Nov. 16) 2,250 years of Inuit creativity from 250 B.C.E. to the present: wall hangings, prints, drawings, sculptures, carved ivories, and decorated clothing. □ At the Robins Gallery of Design from Nature: "Wrapped in Pride: Ghanaian Kente and African American Identity" (Nov. 23) □ "Hester Bateman [1709-1794], The Queen of Silversmiths: Eighteenth-Century Silver" (Dec. 16) Objects that suggest the many ways in which silver was used in 18th-century dining, all made after her husband's death to her retirement at the age of 81.

Chrysler Museum of Art, Norfolk □ "The Old Order and the New: P.H. Emerson and Photography, 1886-1895" (Nov. 9) Rural areas impacted by industrialization and tourism. □ "Take Me Out to the Ball Game: Baseball in Norfolk" (Jan. 4) From its beginnings in the 19th century to the present.

Washington

Jundt Art Museum, Gonzaga University, Spokane □ "Spokane Collects: Fritz Scholder Prints" (Nov. 15) Lithographs that describe the Native American experience.

Henry Art Gallery, University of Washington, Seattle (Dec. 14) "Liz Magor: The Mouth and other Storage Facilities" (Dec. 14) Cast sculptures.

Wing Luke Asian Museum, Seattle □ "Our Voice...Our Democracy: Civic Engagement in the Asian Pacific Islander American Community" Photographs, artifacts and multimedia about civic participation.

Wisconsin

Kenosha Public Museum □ "Tales and Legends: Oriental Ivory from the Dr. & Mrs. Clifton Peterson Collection" (through 2008) □ "S.D. Schindler: Children's Book Illustrations" (Jan. 18)

Charles Allis Art Museum, Milwaukee □ "Big and Little: Paintings by Susan Diehl" (Nov. 23) Beaches, flowers, and landscapes □ "Viking Bronzes to American Arts & Crafts: A Tradition Transplanted" Seeking to meld old and new, "Norse pottery" was developed by two early-20th century Danish immigrants to Edgerton, Wisconsin, who reinterpreted antique Scandinavian pottery and combined it with Western and Oriental motifs.

Kohler Arts Center, Sheboygan □ Through Nov. 9: "New Now: Recent Gifts from Arts/Industry" A three-dimensional cast-iron line drawing with imbedded found objects, and a chromed, cast-iron toilet seat bejeweled with strands of pearls are among the exhibits; "Stephen Paul Day and Sibylle Peretti: Spielplatz" Ceramic sculptures based on Victorian toys and imaginative landscapes; "Jens Gussek: Mountains of Destiny" Slipcast and glazed sculptures of peaks in the Alps.

Leigh Yawkey Woodson Art Museum, Wausau □ "Birds in Art" (Nov. 9) 33rd annual indoor bird watching: species are interpreted in oil, watercolor, the graphics, bronze, and stone. □ "More than Words: Illustrated Letters from the Smithsonian's Archives of American Art" (Jan. 18) Epistolary art by Calder, Eakins, Kahlo, Warhol, Wyeth, and others. □ "Illusions in Art for Young Eyes" Maryland painter Eric Conklin crafts trompe l'oeil paintings. □



Fritz Scholder, *Indian with Feather Fan* (detail), 1975. Lithograph. In "Spokane Collects," Jundt Art Museum, WA

CELEBRATING...

Montebello Honored by Curators

To honor their leader of 31 years, the curators of the Metropolitan Museum of Art announced plans for an exhibition of about 300 of the more than 84,000 works acquired by retiring Director Philippe de Montebello. "The Philippe de Montebello Years; Curators Celebrate Three Decades of Acquisitions" (Feb. 1) is a collaborative effort undertaken by the curatorial department heads working with the curatorial director's Council and the museum's Forum of Curators, Conservators, and Scientists. Special attention is directed to works that were transformative to the museum's collections by building on existing strengths and expanding into new areas of collecting.

"Philippe de Montebello has declared that curatorial expertise is the museum's most valuable currency," says Helen C. Evans, curator of Byzantine art and the exhibition's coordinator. This exhibition "above all represents the curators' appreciation of his respect for the expertise of his staff and their recognition of his devoted and skillful stewardship over the past three decades in building the Metropolitan Museum's collections.

"We wanted to create an exhibition to celebrate Philippe de Montebello's auspicious career by focusing on an area of spectacular achievement at the heart of the institution: acquisitions. The breadth and greatness of the works on display tell of his stellar leadership..."

Mr. de Montebello is the eighth and longest-serving director of the Metropolitan Museum of Art, and in fact, he is the longest-serving leader of any major museum in the world. He began his career at the Met in 1963 in the Department of

European Paintings and rose through the curatorial ranks. He spent four and a half years, beginning in 1969, as director of the Museum of Fine Arts, Houston. Returning to the Met in 1974, he assumed the post of vice director for Curatorial and Educational Affairs. In 1977 He became the museum's director. In 1998 he assumed the additional role of chief executive officer with a professional staff of more than 300 curators, conservators, educators, and librarians, not to mention administrative staff, reporting through the museum's president, of more than 2,300 full- and part-time employees in the fields of operations, construction, development, marketing, finance, visitor services, systems and technology, human resources, and merchandising.

Mr. de Montebello plans to step down as director of the Metropolitan Museum of Art by December 31, 2008. He recently announced that he will then assume the first Fiske Kimball Professorship in the History and Culture of Museums at New York University's Institute of Fine Arts in Manhattan. □

WELCOMING...

Campbell Becomes Met Director

The Metropolitan Museum of Art, reaching into its own ranks, chose Thomas P. Campbell, 46-year-old English-born tapestries curator, to be its new director, effective January 1, succeeding Philippe de Montebello. The search took some eight months and included scholars and curators from around the world as well as candidates from within the institution. The selection of Campbell gives credence to the Met's oft-stated devotion to intellectual achievement as well as continuity. "We wanted a scholar and art historian who is

respected in his field, has a keen intellect, and can be decisive," said James R. Houghton, board chairman.

He was born and raised in Cambridge, England, earned a degree in English language and literature at Oxford University in 1984, and subsequently matriculated in a fine and decorative art program at Christie's. There he "discovered" the neglected field of tapestry. As a result, he spent from 1987 to 1994 creating London's largest tapestry archive, the Franses Tapestry Archive, which in time has become the largest resource on European tapestries and figurative textiles in the world. Five years later, in 1999, he received a doctorate from the Courtauld Institute; his graduate thesis dealt with the court of Henry VIII and its art and culture.

Hired by the Met in 1995 as an assistant curator in European Sculpture and Decorative Arts, he became a full curator in 2003, and supervising curator of the Antonio Ratti Textile Center, which houses the Met's collection of 36,000 textiles. His reputation reached high gear through his much admired catalogs and complex exhibitions. One, "Tapestry in the Renaissance: Art and Magnificence" was the surprise hit of 2002. The sequel, "Tapestry in the Baroque," was on view last year.

According to de Montebello: "He's the most modern of us all," referring to himself and his predecessors. "We've had a Romanist, a medievalist, but he goes up through the Baroque. This is the right choice. Tom is a very distinguished scholar..." □

NOTES ABOUT AN ARTIST/SURGEON continued from page 2

go on to describe the work in more detail. For example, in describing a portrait: "Feel your neck. This artist made the lady's neck very long and thin. Now feel your hair. Her hair is pinned back and is very smooth. Her head is turned to the right."

Another method of reaching the sight impaired is to recreate a work of art in three dimensions so that viewers can experience it through their sense of touch. This technique is employed by Street Thoma, Director of Special Needs at the Philadelphia Museum of Art, among others.

Outreach

Added to his interest in viewers with visual challenges, Goldberg's concern turned to artists and observers within the context of the museum. He believes museums could be more aware of the changing demographics of the viewing public. The average museum patron is older than in the past, perhaps not able to see many of the details of a painting, use an audiotape, or even get to the museum without aide. An active alliance between the museum and all special needs patrons could, he believes, create a more enriching museum experience.

Special Case

Discussing the special cases of great artists in the past who functioned successfully with

sight impairment, Goldberg cited Degas, who believed that "Art is not a matter of what you can see, but what you can make others see." "Degas' medical records are not available, but it is felt that he suffered a central retinal (macular) problem. This became evident when he took up his rifle during the Franco-Prussian War (1870) and realized he could not see the target with his right eye. Eventually, he developed central blurred vision in both eyes. He learned to paint around the blurred spots but ultimately his artistic success was a result of his adaptability. Degas readily changed mediums by going from oil to watercolors to pastel and sculpture. The medium of photography had just made its appearance, and Degas embraced this new technique. He recognized that he could take photographs back to his studio and employ them in the creation of his artwork. As the years passed, Degas' style changed. His colors became more strident, his crosshatching coarser, and his art could be viewed as more abstract. Nevertheless, he remained productive by creating powerful images."

Eye to Eye

A former retinal surgeon, now an accomplished artist, Goldberg is sensitive to the needs of the visually impaired. His abiding interest and concern led him to organize a symposium, "Eye to Eye," which was presented during the

course of his exhibition at the Berman Museum of Art [see Directors' Corner on p. 2]. The effect of visual impairment on viewing and creating art was the subject under discussion. A panel of eye physicians explained how different portions of the visual system affect creating and appreciating art. Artists also on the panel—a legally blind photographer and a blind sculptor—described how they work. Finally, members of the audience—artists, art therapists, art teachers, docents, doctors, and interested citizens—engaged in a "town hall" type meeting during which problems were aired and solutions discussed.

"I was able to facilitate informative discussions between an expert panel and a responsive audience at a time when there is a huge interest in the number and needs of the visually impaired. At the same time, I had my first large solo exhibition... I am a lucky guy," said the doctor/artist, with a smile detectable over the telephone connection. □



Bruce Metcalf, *Overgrown*, 1993. Sterling silver, copper, paint. In "The Miniature Worlds of Bruce Metcalf," Palo Alto Art Center, CA

more great exhibitions to more communities than ever before.”

The domestic program, signed into law in December 2007, will operate much as the international program, which insures up to \$1.2 billion per individual show, with an overall cap of \$10 billion.

Cell Phones Allowed Here

The Gibbes Museum of Art (SC) announced that it has joined the many museums and other institutions that are offering cell phone audio tours. The new technology allows visitors to access information about the museum’s collection and specific objects by calling a local number and following prompts. Signs placed near selected objects indicate that information is available on the cell phone tour.

The Gibbes tour features “The Charles Story,” an exhibition selected from the museum’s permanent collection. After a welcome from the city’s mayor, information on paintings, prints, miniature portraits, and sculpture from the 18th-21st centuries is broadcast. Listeners can also hear directly from living artists about their own works of art. For visually impaired visitors, the Gibbes offers a cell phone audio tour of “Hands On!” an exhibition of the museum’s touch collection.

“We believe the audio tours will enhance our visitors’ experience by providing valuable information in an easy-to-use format without rental fees or equipment to check in and out,” explains Gibbes Executive Director Angela Mack. The tours are free and the only potential cost is for users who are charged for minutes by their cell phone provider.

Kudo for Akron Museum

The Akron Art Museum was chosen as one of three finalists for the Lubetkin Prize awarded by the Royal Institute of British Architects (RIBA). It was the only North American museum building in the running.

The prize “recognizes the most outstanding work of architecture outside the UK and European Union by a RIBA member.” The membership of RIBA includes many of the world’s leading architects. It is one of the few associations to grant prizes internationally.

Directors Meet and Learn

The Art Museum Partnership was formed for the purpose of providing educational opportunities to share information, resources, and collections among non-profit art museums. This mission was established to benefit mainly small and medium-sized museums. However, larger museums were encouraged to participate. The Partnership’s key activity is its annual Directors Forum, a conference where leaders of art museums across the country gather at various cultural institutions in Manhattan to hear the wisdom of select experts on chosen subjects.

The 2008 Directors Forum began with an opening dinner at the historic National Arts Club on Gramercy Park. After a welcome address by John W. Nichols, Executive Director, the Art

Museum Partnership, keynote speaker Ford W. Bell, President and CEO of the American Association of Museums, opened two full days of sessions at the New Museum of Contemporary Art, the Museum of Modern Art, and Christie’s. Among the topics under discussion were “Museum Publishing: Opportunities and Pitfalls, Print and Electronic Media,” “Rethinking Art Museum Delivery Systems: Installations, Programs, Audiences,” “Museum Advocacy Programs,” “Personal Learning and Professional Development: Understanding and Overcoming the Immunity to Change,” and “The Challenges of Acquiring and Conserving Contemporary Art at MoMA.”

Participants were enlightened by the likes of



Kevin Grogan, Director, Morris Museum of Art (GA); Lisa Phillips, Director, New Museum of Contemporary Art; Laurene Buckley, Director, Tyler Art Gallery, State University of New York at Oswego; Eileen Gardiner, Director, Humanities E-Book, American Council of Learned Societies; Max Marmor, President, Kress Foundation; Ronald G. Musto, Director, Humanities E-Book; Eve Sinaico, Director of Publications, College Art Association; Peter Linett, Principal, Slover-Linett Strategies (IL); Marti Mayo, Interim Director, Zimmerli Art Museum, Rutgers (NJ); Elena Park, Assistant Manager, Editorial and Creative Content, The Metropolitan Opera; David W. Penney, Vice-President of Exhibitions and Collection Strategies, Detroit Institute of Art; Alison Whiting Whiting, Senior Vice President, Director of Museum Services, Christie’s; Robert Kegan, Professor of Adult Learning and Professional Development at Harvard University Graduate School of Education; James Coddington, Chief Conservator, Museum of Modern Art; Glenn Wharton, Conservator, Museum of Modern Art and Research Scholar, New York University Institute of Fine Arts Conservation Center.

Coffee receptions, lunch breaks, dinners, evening receptions, and gallery tours filled out the busy schedule. The proceedings were arranged and brought to successful fruition by the Art Museum Partnership President Katherine B. Crum. □

NEW STANDARDS SET BY AAM

After two years of research, the American Association of Museums (AAM) announced that it has completed work on “Standards Regarding Archaeological Material and Ancient Art,” a set of rules for all museums to follow in their efforts to acquire archaeological objects and/or artworks from the ancient world. The document was hammered out by a task force consisting of board members as well as experts in cultural property law, collections management, archaeology, and stewardship of sensitive cultural items.

“The museum community is deeply concerned about international looting of cultural materials and the resulting destruction of sites and information,” said Ford W. Bell, AAM president. “These standards will help U.S. museums shape their policies and practices to effectively promote the preservation of our common cultural patrimony.”

“The American people rely on museums to preserve and interpret the world’s cultural heritage,” Bell said. “In recent years, however, the public has come to expect that museums, through their collecting activities, do not contribute to the illicit trade in cultural property.

Abiding by these standards will ensure that museums are acting legally, ethically, and morally.”

The newly adopted Standards emphasize the proper provenance of ancient objects and transparency on the part of acquiring institutions. The purpose: to provide ethical guidance on collecting these materials and to discourage illicit excavations of archaeological sites or monuments. To that end, museums are expected to have a publicly available collections policy setting out the institution’s standards regarding the provenance of new acquisitions of archaeological material and ancient art.

Accordingly, museums should inform the public about the known ownership history of all such objects in their collections. Finally, the Standards recommend November 17, 1970, the date on which the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property was signed, as the minimum date to which museums should require a documented provenance for future acquisitions.

AAM Standards (posted at www.aam-us.org) apply to all types of museums, including art, history, natural history, zoos and aquariums. □

Rudy Burckhardt, [Wall detail, New York City], 1939, gelatin silver print. In “New York, N. Why?” Metropolitan Museum of Art, NY

continues to permeate contemporary Chinese art.”

The current Chinese government chose to block the museum from borrowing works, including those that have been in storage and not seen for years, and the so-called “model” paintings which were reproduced in the millions as social-realist posters. “Initially,” says Director Chiu, “we approached the various Chinese museums asking to borrow works, but none of them was permitted. All had agreed to lend, [but] it was the Ministry of Culture that refused. We were only told unofficially by people in government the reason was because this was the year of the Olympics and the Cultural Revolution is a sensitive subject.”

The news of the government’s refusal was received by Asia Society only nine months before the planned opening of the exhibition. “We made the decision to proceed because it was too important an exhibition,” Chiu explains. “This period of recent history has had an enormous impact on Chinese art and we want to help people to understand this. Had the Chinese museums been able to lend, we would have had more works. [Yet] with 250 objects in the exhibition it has not affected our ability to show what actually happened during the period.”

The private sector came to the rescue. Some 20 “model” oil paintings as well as studies and other works were borrowed from artists and private collectors based in China and Hong Kong. Significant loans from universities and private collections in the U.S. and Switzerland also helped. And the Sichuan Art Academy, an institution not required to have government authority to lend, sent a 1974 fiberglass reproduction of the *Rent Collection Courtyard*. The original sculpture, consisting of 114 life-size figures that portray the exploitation of peasants by landowners, made in 1965, was widely disseminated by the government, hence recognized by all.

Another highly recognizable “model” painting, *Chairman Mao Goes to Anyuan* (1967), 900 million copies of which appeared all over the country, was withheld by the government-run China Construction Bank. The exhibition, however, includes preparatory drawings and oil studies that have never been seen in the U.S.

Background

For the 20 years following 1950, Mao’s order fostered a visual culture the purpose of which was to further the broad national program of modernization. Artists were compelled to reflect the revolutionary cause; “art for the people,” were Mao’s words. Socialist realist style paintings replaced the ancient and revered ink painting. Revolutionary heroes—workers,

soldiers, and peasants—replaced the traditional landscapes, birds, and flowers.

For the 10 years of the Cultural Revolution (1966-76), the state was especially intrusive in the production of art. During this period, artworks were used as propaganda for the government, delivering political messages to the masses. Works by the old and revered ink painters were reviled as bourgeois and decadent.

Others’ work was destroyed, their creators persecuted and imprisoned. Some were belittled by being relegated to so-called “black painting” exhibitions. Yet, at the same time, artists at the start of their careers seized the opportunity to advance themselves by making

with revolutionary imagery and Mao icons show the extent of the Mao culture on daily life.

The Cult

Another section deals with the “Cult of Mao”: idealized images of Mao in oil, prints, and posters, made in the 1960s and 70s. Some were chosen as the famous “model works,” toured the country, and were reproduced to be seen in every nook and cranny of the country. The younger artists who produced them were pleased to see their works achieve national recognition. Chen Danqing, one of those young artists recalled his experience recently: “Nobody told you that you could paint only Mao’s portrait. Mao’s image was the only thing in the world that you knew you could paint... at the time, I felt that there was no difference between [me and] the Renaissance painters—they painted Jesus, I painted Mao.”

The Rebellion

Through drawings, paintings, posters, and prints, another section called “To Rebel is Justified” shows the destructive, feverish period when art schools and universities were shut down and cultural heritage destroyed. A few months after the launch of the Cultural Revolution, Mao convened his first meeting with Red Guards, initially a mass movement of radical students. Some million youths gathered in Tiananmen

Square to attend. They were encouraged to destroy what was old—ideas, cultures, customs, and habits of exploiting classes.

Rent Collection Courtyard is on display in this section of the exhibition.

The Class Struggle

In “Never Forget Class Struggle,” the line taken by Mao’s wife Jiang Qing and her protégés—that art and literature had always been a source of class struggle—is the subject of another exhibition section. Older, established painters were considered bourgeois reactionaries. But the official “proletarian revolution line” was not universally followed: “black artists,” artists whose works in ink were considered dark and gloomy, as well as artists in a group called No Name Group—they painted landscapes in secret—are all displayed here.

The Mountains and Villages

Two years of violence among Red Guard factions when classrooms in schools and universities were disrupted brought about the movement of students to the countryside for “reeducation.” Some 12-16 million students were sent to rural China between 1968 and 1978. For the artists among them, this period was formative in their lives and careers.



Posters of the Cultural Revolution. From an online exhibition created by The Huntington Archive, College of the Arts, Ohio State University.

images to please the authorities. They would create the images that authorities thirsted for and find their work reproduced by the millions in posters and newspapers.

The Show Goes On

Despite obstructions and difficulties posed by government authorities, the exhibition at the Asia Society is open and running successfully in New York. Organized into six sections, it presents a survey of three decades of Chinese art following Mao Zedong’s rise to power.

The Facts

One section concentrates on the history of the period, with photographs, contemporary magazines and newspapers, and a timeline of events beginning with the 1949 establishment by the Communist Party of The People’s Republic of China, through the ten-year Cultural Revolution (1966-76), and ending with the initiation of an economic reform program in 1979. Statistics of the timeline reveal the tens of thousands of deaths recorded during the Cultural Revolution; photographs document the rallies and destruction of property and cultural relics; household objects and personal effects adorned

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John Trumbull, *General George Washington at Trenton*, (detail) 1792. Oil on canvas. In "Life, Liberty, and the Pursuit of Happiness," Speed Art Museum, KY

China's Artistic Legacy continued from page 11

This part of the exhibition displays the paintings that were made during their banishment to the countryside in the '60s and '70s by artists who are now leaders on the contemporary scene.

The Long March

In "The Long March Project," the final section of the exhibition, the connection between revolutionary art and today's contemporary art becomes clear through photographs, documents, and objects gathered by a Beijing-based art collective.

The Long March Project—A Walking Visual Display was begun in 2002 by two artists to retrace the historic Long March, the 6,000 mile retreat of China's Red Army from



Cornell Capa, [Robert F. Kennedy campaigning in Buffalo], 1954. In "Cornell Capa," International Center of Photography, NY

Chiang Kai-shek's Kuomintang forces (1934-36). The project is continued today through the efforts of the art collective. □

IN THE EYE OF THE BEHOLDER

continued from page 2

audience not familiar with the medical intricacies of the eye, yet technical when required. Our final speaker described her gradual loss of sight and hearing at a relatively young age and how this freed her from the constraints of traditional "seeing." The majority of the audience took the opportunity to interact with our panel after a two-hour session.

When advertising the event, we targeted a market of medical communities that do this type of outreach, along with our usual database. The artist participant networked within his realm as did our panelist doctors.

Dr. Goldberg, his associates, and their artist patients truly opened the eyes of everyone who attended. We have introduced the museum to a broader audience, and support from the Class of 1958 to our program has increased. We are also pleased to count the artist as a new donor to our Expansion Campaign. Everyone wins!

Lisa Tremper Hanover is director of the Philip and Muriel Berman Museum of Art at Ursinus College, PA □